

THE FRICK COLLECTION

MEMBERS' MAGAZINE FALL 2011



*Picasso's Drawings, 1890–1921
Reinventing Tradition*

The Frick Collection

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CHRISTINE A. BUTLER



Letter from the Director

As many of you have heard, Ian Wardropper has been named my successor as the next Director of The Frick Collection. Dr. Wardropper is an internationally renowned curator and scholar in areas that relate beautifully to the holdings of the Frick. He comes to us from The

Metropolitan Museum of Art, where, for the past ten years, he has headed its Department of European Sculpture and Decorative Arts. Under his direction, acquisitions were notably strengthened, and he also oversaw several major gallery reinstallations, including that of the Wrightsman Galleries of French Decorative Arts. Prior to his tenure at the Met, he spent nearly twenty years at The Art Institute of Chicago. His involvement in well-received initiatives at these two institutions, his relationships with collectors and donors, and his appreciation for the high standards espoused by the Frick make him ideally suited to lead the Collection and the Library in the years ahead.

In June we welcomed Blair W. Effron as our newest Trustee. Mr. Effron has a long history of service to boards of several cultural organizations in the city, including Lincoln Center for the Performing Arts and the Brooklyn Museum. He is a founding partner of Centerview Partners, an investment banking and private equity firm. I am confident that he will bring to the Board new insights and a fresh perspective that will help the Frick maintain a steady course that is also forward-thinking and dynamic.

We recently said good-bye to three Trustees: I. Townsend Burden III, Agnes Gund, and George Wachter. "Townie" Burden, who is a great-grandson of founder Henry Clay Frick, joined the Board in 1972 and served as a member of its executive committee for more than thirty years. I am exceedingly grateful to these individuals for their dedication, guidance, and support, all of which have benefited the Frick immensely.

The Frick is home to one of the world's most important collections of Renaissance enamels. In October, the Enamels Room will reopen after a yearlong refurbishment, its historic cases having been renovated to ensure optimal environmental conditions for the display of these jewel-like objects. We are grateful to the National Endowment of the Humanities for generously supporting this project.

Last but not least, I am pleased to announce the very generous promised gift of Henry H. Arnhold, who will leave a substantial portion of his family's collection of Meissen porcelain to the museum, works that complement the Frick's holdings in French and Asian porcelain. Later this fall, our new Portico Gallery for Decorative Arts and Sculpture will open with an inaugural exhibition of objects drawn from Mr. Arnhold's promised gift, presented along with a group of eighteenth-century sculptures by Jean-Antoine Houdon. With my retirement, I look on the opening of this new gallery—the first added to the Frick in nearly thirty-five years—with particular pleasure. The Arnhold Foundation has generously underwritten the costs of construction, and I am deeply grateful that we will be able to present to the public these remarkable objects in this new setting.

With kind regards,

Anne L. Poulet
Director



THE FRICK COLLECTION

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Pablo Picasso (1881–1973), detail of *Self-Portrait*, 1901–2, black chalk with watercolor on paper, National Gallery of Art, Washington D.C., Ailsa Mellon Bruce Collection; front and back cover images © 2011 Estate of Pablo Picasso / Artists Rights Society (ARS), New York



BACK COVER

Pablo Picasso, detail of *Pierrot and Harlequin*, 1920, pen and black ink with gouache on paper, National Gallery of Art, Washington, D.C., gift of Mrs. Gilbert W. Chapman

FAR LEFT

The Living Hall of The Frick Collection, with El Greco's *St. Jerome*, 1590–1600

Enhancing The Frick Collection

A Tribute to Anne L. Poulet by Chairman of the Board Margot Bogert

When I met Anne Poulet eight years ago, her reputation as a scholar of uncompromising standards had preceded her, yet it was her personal qualities—her warmth, charm, and candor—that immediately struck me and that I will miss so much.

Working with Anne has been incredibly rewarding. Time and again I have observed with admiration her innate skills as a leader and a consummate fundraiser, and I have appreciated the deftness with which she has brought people of many viewpoints to consensus. Under her leadership, the Frick has seen a myriad of accomplishments, ranging from the acquisition of magnificent works of art to the creation of the Center for the History of Collecting to the establishment of a new curatorship for the decorative arts. She has strengthened the financial future of the institution by revitalizing the Board of Trustees, and her enviable success as a fundraiser has increased the expectations for the institution going forward. She was also the driving force behind the creation of the new Portico Gallery for Decorative Arts and Sculpture, the first significant addition made to the museum since 1977.

In broad terms, Anne has reinforced the qualities that define the Frick, those that have made it cherished and valued by



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the public for more than seventy-five years. Many times people have said to me that they love the Frick because it is so beautiful and because it never seems to change. They are partially wrong, of course, because the Frick has evolved considerably since it opened its doors in 1935. What has not changed, however, are the high standards it espouses. Anne was the greatest champion of these standards. She never compromised excellence, from the quality of the special exhibitions presented to that of the wall coverings used to refurbish the galleries. Everything she did during her eight years as Director helped to elevate further the Frick's visibility as the crown jewel of New York museums.

It is impossible to mention here all the ways in which Anne has enhanced the character of this institution. There are, however, a number of her achievements that I feel I must highlight. Chief among these are the

many superb acquisitions that have entered the permanent collection in recent years. The Frick is often referred to as the museum "where every work is a masterpiece." In the days when Henry Clay Frick was building his collection, great works of art—though expensive—were readily available. Today's art market is very different, and it is difficult for any public institution to acquire works of the same caliber as those purchased by Mr. Frick a century ago. Remarkably, Anne has successfully added a number of exquisite objects to the museum's holdings that not only match the quality of those acquired by the founder and by the Trustees during the institution's nascent years, but that fit seamlessly into the existing collection.

An important acquisition made with her guidance was Clodion's *Dance of Time: Three Nymphs Supporting a Clock* by Lepaute (opposite page), purchased in 2006 with funds

THIS PAGE

Margot Bogert, Chairman of the Board of Trustees, with Director Anne L. Poulet at the Director's Circle Dinner, held last January at The Frick Collection.

OPPOSITE PAGE

Claude Michel (1738–1814), known as Clodion, *The Dance of Time: Three Nymphs Supporting a Clock* by Lepaute, 1788, terracotta, brass, gilt brass, silvered brass, steel, and glass, The Frick Collection

from the Winthrop Edey Bequest. Anne had admired this work since 1984, when she included it in the Frick's special exhibition *Clodion Terracottas in North American Collections*, which she guest-curated. It is currently displayed on a mirrored mantelpiece, just as its makers intended, and it harmonizes beautifully with Clodion's magnificent *Zephyrus and Flora*, purchased by Henry Clay Frick in 1915. Another noteworthy acquisition was the 2004 purchase of a fine terracotta bust of *Étienne Vincent-Marniola* by Joseph Chinard, one of the greatest portraitists of eighteenth-century France.

Anne is regarded as one of the world's foremost authorities on Jean-Antoine Houdon, and her expertise in this area has attracted gifts and inspired acquisitions during her tenure. In 2006 a delicate tinted plaster model of Houdon's *Diana* entered the collection, the gift of Frederick Koch. It makes a fitting companion to the sculptor's life-sized terracotta, which was purchased by the Trustees in 1939 under the guidance of Helen Clay Frick, herself a noted Houdon scholar. In 2007 Eugene V. and Clare Thaw presented the museum with Houdon's marble portrait of *Madame His*, which complements the artist's distinguished bust of *Armand-Thomas Hue, Marquis de Miromesnil*, acquired in 1935.

The museum's acquisitions under Anne are by no means limited to French sculpture. During her directorship, the Frick has added a number of other superb works to its permanent collection, including a gift from The Quentin Foundation, Massimiliano Soldani-Benzi's terracotta *Pietà with Two Mourning Putti*; a sixteenth-century Maiolica charger



MICHAEL BODYCOMB



(above), the gift of Dianne Dwyer Modestini; and Gabriel de Saint-Aubin's oil painting *The Private Academy*, the gift of Irene Roosevelt Aitken. The permanent collection has been enlivened and enhanced by each of these objects, which offer new visual pleasures and discoveries to the visiting public.

As a distinguished scholar, Anne recognized the important role the Frick plays as a

center for scholarly research. Reading Room patrons and members of the staff found it inspirational to see her at the tables in the Library on a regular basis, seated before piles of books, photographs, and archive boxes, carrying out her own research. Above all, her encouragement of the establishment of the Center for the History of Collecting has reinvigorated an important aspect of the Library's mission: to actively shape and support original research through its programming. The Center was established in 2007 to stimulate the study of the formation of collections of fine and decorative arts, both public and private—a field of art historical inquiry that had been surprisingly underserved in academic curricula and scholarly publications. Since its inception, the Center

has played an increasingly active role in this field by fostering scholarship and by bringing together those interested in the subject and in related aspects of cultural history. We are all delighted that, following her retirement, Anne will maintain her ties to the Center by serving as a member of its Advisory Committee.

The decorative arts collection at the Frick is a remarkable one, and we were extremely fortunate to have Anne here to nurture it. She came to the Frick from the Museum of Fine Arts in Boston, where, for two decades, she headed its Department of European Decorative Arts and Sculpture. From the first day she arrived in New York, it was her goal to ensure that this important part of the Frick's collection receive the same level of focus as the rest of the museum's holdings. Central to this desire was the hiring of a curator of decorative arts, a specialist who would mount exhibitions, devise programming, assist with conservation issues, and offer advice on acquisitions, all with the intention of increasing the public's awareness of and access to this outstanding collection. Under Anne's leadership, the institution was awarded a \$750,000 challenge grant from the National Endowment for the Humanities to establish an endowment in support of the new position—and, in short order, Anne successfully spearheaded efforts to raise the required \$3 million dollars to match the NEH's gift. In 2009, the Frick hired its first curator of decorative arts. Since then, several exhibitions featuring decorative arts from our permanent collection have been mounted, including this past summer's critically acclaimed *Turkish Taste at the Court of Marie-Antoinette*; in-depth seminars focusing on a wide range of objects are now regularly

ABOVE
Majolica charger with *The Judgment of Paris* after Raphael, Fontana workshop, tin-glazed earthenware, c. 1565, The Frick Collection, gift of Dianne Dwyer Modestini in memory of Mario Modestini

OPPOSITE PAGE
Great Bustard, Meissen porcelain, modeled by Johann Gottlieb Kirchner (1706–after 1737), Arnhold Collection of Meissen Porcelain

offered; and the newly formed Decorative Arts Visiting Committee has attracted an enthusiastic following.

Perhaps Anne's greatest legacy is the creation of the Portico Gallery for Decorative Arts and Sculpture, the first display space added to the museum in nearly thirty-five years. Anne originated the idea to enclose the Fifth Avenue Portico in glass, thereby adding nearly seven hundred square feet of gallery space without altering the footprint of the original Frick family home. It was the intention of Henry Clay Frick to build an addition to his house specifically for the presentation of sculpture, and through the adaptive reuse of this rarely accessed space, Anne has helped to fulfill his wish. The gallery's inaugural exhibition will include a stunning display of sculpture by Houdon together with highlights from the Arnhold Collection of Meissen Porcelain (right), a promised gift to the Frick by Henry H. Arnhold. Anne was the leading force in negotiating this gift, along with securing the funds to support the gallery's construction.

Anne has also helped to add a new dimension to the Frick's constituencies. Her deep concern for those around her enabled her to create a sense of community among an admiring Board of Trustees, a devoted staff, and legions of friends and donors. Anne has worked to foster a greater sense of inclusiveness by supporting educational initiatives and new media created for groups of all ages, including high school and college students. Some of our recent programs, held when the museum is open free to the public, have attracted many hundreds of people who have never before been to the Frick.

Shortly after her arrival, Anne established the Director's Circle, which gathered together long-term supporters and some new friends, all of whom share a commitment to accomplish necessary and key initiatives. The funds contributed by this group provide more than \$1 million annually to the Frick's operating budget.

On a more personal level, Anne has formed strong ties with members of the staff across all departments and recognized the value of the people who work at the Frick as one of the institution's greatest assets. During the financial downturn of 2008, when many sister institutions in the nonprofit world were forced to make cuts in staffing, Anne was determined not to lay off any colleagues.

Anne herself is a born teacher whose enthusiasm for the history of art is contagious. I have experienced this firsthand as a participant in several of the Frick's Director's Trips, during which I have watched Anne in her element as she led groups through some of the world's greatest museums and introduced us to a number of stunning yet little-known private collections. Her reputation as a scholar combined with her charm and graciousness have opened doors for us across three continents. All those who participated would agree when I say that traveling with Anne was a rare privilege. The Director's Trips truly exemplify her exacting standards and the fulfillment of her curatorial vision to extend the museum's programming beyond the walls of One East 70th Street. These very special experiences provided an unparalleled opportunity for our donors to become better acquainted with one another and to deepen their connection to the Frick.



It is impossible to thank Anne sufficiently for all the wonderful things she has accomplished during her tenure as Director. Although Anne will no longer occupy the Director's Office after this fall, her legacy will be ever present. Her name, too, will continue to be a part of our curatorial program. In her honor, the Andrew W. Mellon Foundation has endowed the Frick's curatorial fellowship program, praised as an outstanding model of its kind. It will henceforth be known as the Anne L. Poulet Curatorial Fellowship Program. Through her vision, dedication, and leadership, Anne has made a huge and lasting impact on The Frick Collection. We will miss her.—Margot Bogert, *Chairman, The Frick Collection Board of Trustees*

My Years at the Frick

Director Anne L. Poulet Looks Back

My first encounter with The Frick Collection and the Frick Art Reference Library was in the fall of 1964 when I arrived in New York to begin graduate studies at the Institute of Fine Arts. The memory of seeing the Frick's great paintings, sculpture, and decorative arts, which I had previously known only through discolored slides, remains vivid. To walk through the rooms and hallways of Henry Clay Frick's beautiful mansion was especially meaningful because I had grown up in Washington, Pennsylvania, a steel town close to Pittsburgh, Frick's home until 1905. Locally, Frick was known primarily as a coke and steel magnate, and there was a sadness tinged with resentment among Pittsburgh residents that Frick and other Pittsburgh titans such as Andrew Carnegie and Andrew Mellon had chosen to abandon the city in which their fortunes had largely been made. I gained a new understanding of Frick with the discovery of his New York house and its superb art collection. As my studies continued, I became a frequent reader at the extraordinary library his daughter Helen had founded for object-based art historical research, a facility that was then still tightly run by the grand lady herself, where the dress code requiring women to wear skirts was in full force.

Twenty years after my initial experience with the Frick, I was invited by Edgar Munhall (then the museum's Chief Curator) to be the guest curator for an exhibition of terracottas by the eighteenth-century French sculptor Clodion, an artist who was represented in the Frick's permanent collection by the beautiful group of *Zephyrus and Flora*.

Working with the staff of the Frick proved to be a wonderful experience, as I found that they applied the highest standards of quality in the preparation of all aspects of the exhibition—its installation, the catalogue, and their dealings with the show's lenders. It was an unmitigated pleasure to curate the exhibition, and the spirit of excellence I encountered at the Frick left a lasting impression.

Little did I imagine then that many years later, in 2003, I would be chosen to serve as Director. I owe a debt of gratitude to Helen Clay Chace, then Chairman of the Board of Trustees, and her fellow Board members, for entrusting me with the leadership of this extraordinary museum and its great library. Sometimes when one admires an institution from the outside, discovering its inner workings can be disillusioning. In the case of the Frick, however, the culture of excellence that I had experienced in 1984 still prevailed, not only among all the staff, but also among its Trustees and the Frick family members whom I have had the pleasure to know.

Henry Clay Frick wrote a remarkably enlightened will in which he placed his confidence in the members of the Board to make decisions concerning changes to the buildings, additions to the collection, and the implementation of educational programming. His goal was for the Frick to remain a living, dynamic institution that upheld the same level of quality he had maintained while building his art collection. As the Director of the Frick, I sought to follow the guiding principles set down in Frick's will while never losing sight of the inherent character and uncompromising standards that he and his daughter so valued. In establishing

plans and priorities for the institution, I had the good fortune of having the enthusiastic support of an exceptional Board of Trustees. Throughout my tenure, the Board unfailingly contributed their valuable knowledge of the institution's history, their wisdom and time, their personal expertise in collecting and investment matters, and finally their generous financial support. For this I am truly grateful.

It is said that great institutions attract great people, and that certainly has been borne out by my experience here. I have found that from Board Chairman Margot Bogert and the other distinguished Trustees, to our Fellows, Young Fellows, docents, and many generous members, those who support the Frick are an especially informed, engaged, and generous group. Repeatedly, I have been struck by how well our visitors know the collection and how sensitive they are to the movement of a work of art. Shortly after my arrival, for example, I received a letter from an incensed member who wanted to know why I had moved "her" Bronzino from its habitual place in the West Gallery. Such impassioned responses are not unusual among our constituents. An especially high percentage of our visitors (96 percent) uses the audio guides—a testament to their desire to learn more about the works of art on view.

Beginning in the 1970s the Frick established a program of special, focused exhibitions, often organized around a work or works in the permanent collection. With the skillful guidance of Associate Director and Chief Curator Colin B. Bailey, these special exhibitions have become an essential component of the Frick's offerings, attracting



new audiences and attention to the institution. Colin's vision, the rapport he shares with our donors, and the high regard with which he is held by colleagues in the field have made possible international collaborations and loan projects such as the upcoming Renoir exhibition. It has been a particular pleasure to work with Colin and the talented members of his curatorial staff, all of whom have consistently impressed me with the caliber of their scholarship and their knowledge of the collection.

In an effort to further broaden our audience and to enrich our educational programming—both high priorities—we had the good fortune to bring Rika Burnham to the Frick in 2008 as Head of Education. With skill and imagination she has greatly expanded our offerings to a wide variety of age groups, always drawing their attention to the permanent collection and special exhibitions in innovative and stimulating ways.

One of the surprises I had when I first became Director was to discover that many

people in the New York community and beyond believed that the Frick was financially self-sufficient, when, in fact, only half of our operating budget is covered by endowment income. With the skilled assistance of Lynne Rutkin, the Frick's Deputy Director for External Affairs, and her gifted staff, we were able to communicate to our supporters and potential funders our needs for financial assistance, and the response has been overwhelmingly satisfying, making possible funding for our special exhibitions and the growth of educational programming and other essential activities, such as conservation.

Perhaps the area of the Frick that has presented the most exciting challenges and dramatic changes during my tenure is the Frick Art Reference Library. The Library, headed by Stephen Bury, has been in the forefront of the technological revolution that has affected all libraries. With energy and insight, Stephen has continued the Library's efforts to develop new partnerships with sister institutions while providing the best

possible service to our readers and the scholarly community. He has brought to the Frick a fresh global perspective, and I have enjoyed developing plans for the Library's future with him. In response to the timely suggestion of Professor Jonathan Brown of New York University's Institute of Fine Arts, the Center for the History of Collecting was created in 2007, with Inge Reist as its able Director. With her guidance, the Center has launched numerous programs that have attracted a wide array of scholars and led to significant publications in the field.

In all of these endeavors, I was privileged to work with Deputy Director and Chief Operating Officer Robert Goldsmith, who freely shared with me his deep knowledge of the Frick and who has been a valued collaborator during my eight years here.

As I retire as Director, I can say with all sincerity that it has been an enormous privilege and pleasure to lead such a distinguished institution and to have worked with such remarkably intelligent and dedicated colleagues. There have been difficult periods in the economy during my tenure, but owing to the generosity of our supporters and the unflagging efforts of the staff, we came through those times more united and financially healthy than ever while maintaining a full program of events. If anything, the rosy view that I held of the Frick before becoming its Director has only been deepened and strengthened by the experience of being here every day. I leave with a heart full of gratitude and every confidence that, under the direction of my successor, Ian Wardropper, the long-term future for the Frick is bright.

—Anne L. Poulet, Director

Trustees Acquire Sèvres *Vase Japon*

in Honor of Anne L. Poulet

The Frick's Board of Trustees recently announced the acquisition of an important eighteenth-century vase created at the Royal Manufactory of Sèvres (opposite page). The acquisition was made in honor of Anne L. Poulet, who will retire in September after serving as Director of The Frick Collection for eight years. The vase, purchased by the Trustees with a partial gift from Alexis and Nicolas Kugel, is the first piece in hard-paste porcelain from the Sèvres manufactory to enter the Collection and is particularly appropriate given Mrs. Poulet's interest in eighteenth-century French decorative arts. It will be displayed in the new Portico Gallery, which opens this fall.

Despite its name, the *Vase Japon* is an interpretation of a Chinese *Yu* (or *Hu*) vase from the Han Dynasty (206 B.C.–A.D. 220). Examples of this type of baluster-shaped vessel survive in bronze and earthenware. Documents from the Sèvres archives indicate that the Frick vase was made in 1774 along with two others of the same size, shape, and decoration. Each bears the mark of the gilder-painter Jean-Armand Fallot, who was active at Sèvres between 1765 and 1790. Of the three, however, only the Frick vase is adorned with an elaborate silver-gilt handle and chain, which, like its shape and surface pattern, were directly inspired by the Chinese

model. The mounts bear the mark of Charles Ouizille, who became the official jeweler to Louis XVI in 1784.

The shape and decoration of the *Vase Japon* derive from a woodblock print (below) reproduced in a forty-volume catalogue of the vast Chinese imperial collections compiled between 1749 and 1751 at the behest of the Qianlong Emperor (reigned 1735–1796). Included are entries for more than fifteen hundred ancient bronze objects—primarily ritual vessels, but also mirrors, lamps, and weapons—each accompanied by a brief description of its size and origin.

Sometime during the 1770s, Father Joseph Amiot, a Jesuit missionary working in Peking, sent a copy of this catalogue to Henri Bertin in Paris. Bertin was France's secretary of state and had recently been appointed the *commissaire du roi* at the Sèvres manufactory, an administrative position he held until 1780. In

addition to being a politician and a businessman, Bertin was an art collector with a profound interest in China and Chinese art. It is believed that he played a key creative role in the production of the *Vase Japon*.

The *Vase Japon* is exceptional in that Sèvres did not typically produce objects based directly on antique prototypes. It differs markedly from the royal manufactory's Chinoiserie production, the decorations of which evoke a fanciful vision of China and the Far East as imagined by artists such as François Boucher. The *Vase Japon* represents an early attempt by the Sèvres manufactory to produce something more authentic, patterned after an ancient Chinese model. Such a distinctly antiquarian approach was not widely adopted by makers of French ceramics until the early nineteenth century.—Charlotte Vignon, Associate Curator of Decorative Arts

RIGHT

The *Vase Japon* was modeled after this woodblock print of a *Yu* vase, reproduced in a catalogue of the Chinese imperial collections, c. 1755.

OPPOSITE PAGE

Vase Japon, 1774, Royal Manufactory of Sèvres, France, painted and gilded hard-paste porcelain with silver-gilt mounts, The Frick Collection



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MICHAEL BODYCOMB



Picasso's Drawings, 1890–1921

Reinventing Tradition

October 4, 2011, through January 8, 2012

Pablo Picasso was one of the world's greatest draftsmen. Drawing was his primary medium for thinking, problem solving, invention, and personal expression. It was the link that connected his work in a variety of media, including painting, sculpture, printmaking, theater design, and ceramics, and was a direct tie to his predecessors. Picasso's diverse body of original work on paper broke new ground, while also consciously incorporating aspects of the tradition from which it sprang. Trained in the academies of Spain in the last decade of the nineteenth century, Picasso established himself at the beginning of the twentieth century in Paris, where he would spend most of his career. As a draftsman, he was uniquely situated in time and place to create his combustible mix of traditional means and new formulations. His adopted home offered him not only a climate of experimentation well suited to his temperament, but also broad access to the drawings of the Old Masters and his nineteenth-century predecessors through exhibitions, museum installations, and high-quality reproductions, all of which were becoming increasingly popular. Picasso had found in Paris the perfect environment for his skill and ambition as a draftsman to flourish.

This autumn, The Frick Collection will present an exhibition of drawings spanning the first thirty years of Picasso's

artistic activity, from his first signed drawing to works from the early 1920s. Beginning and ending in a classical mode, this period encompasses some of the most important steps in his career: his traditional academic training, his early encounters with works by modern artists and Old Masters, his creative interaction with preclassical and tribal art, his invention with Georges Braque of cubism and *papier collé*, and his postwar alternation between cubism and classicism—the groundwork for all the developments in his later career. During these same years, Henry Clay Frick, the founder of The Frick Collection, was acquiring masterpieces dating from the early Renaissance through the end of the nineteenth century. Frick and Picasso shared an appreciation of the same artistic heritage, the former as a collector, the latter as a creator. An innovator who both challenged and continued the grand European tradition celebrated at The Frick Collection, Picasso belongs to the Collection as its most irrepressible offspring, though he is not actually represented in it. His many references to El Greco, Goya, Ingres, Renoir, and others in his drawings indirectly link him to the Frick's permanent holdings, while the sheets themselves exude the radical new spirit of the early twentieth century.

Since the Renaissance, the art of drawing has been considered the foundation on which naturalistic representation rests. The value given to drawing is reflected in its centrality in the curriculum of the art academies that were founded in Europe during the seventeenth and eighteenth centuries. By the 1890s, when Picasso began his formal education, the academic system was in decline in

France, though it persisted longer in Spain. Picasso was its beneficiary.

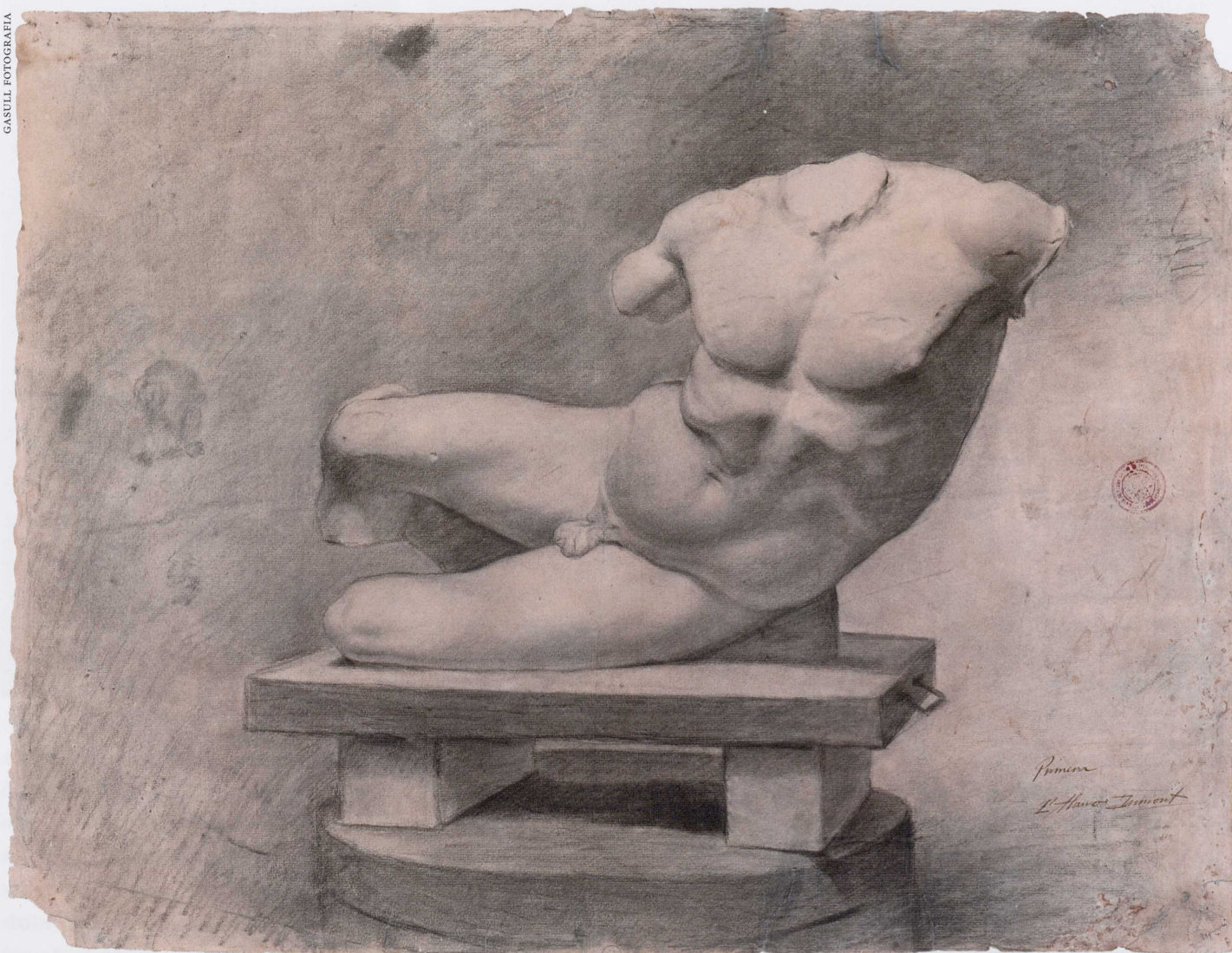
As the son of a drawing instructor and provincial painter, José Ruiz Blasco, Picasso started to draw at a very young age. By three, he called insistently for a “piz” (*lápiz*, or pencil) and drew almost as naturally as others talk. His formal education in the academies of La Coruña, Barcelona, and Madrid began in 1892 and continued over a period of five-and-a-half years. Picasso's *Study of a Torso* of 1895 (right), rendered in pencil after a cast of a figure from the pediment of the Parthenon, shows the fifteen-year-old's thorough working knowledge of linear perspective, chiaroscuro, and the rules of proportion. With strokes of fine parallel lines, a technique known as hatching, Picasso deftly creates the effect of veiled light falling on the torso, revealing its curves and hollows. Through such exercises, he learned the conventions for rendering the illusion of three-dimensional objects on a flat surface and absorbed principles of form handed down from antiquity and the Renaissance. Academic drawings such as this one are considered a means to an end, rather than independent artworks, conduits for transmitting the common language of classical art through an approved canon of models. An artist of great conceptual suppleness, Picasso would undoubtedly have also grasped through these exercises a sense of the endless possibilities of formal and technical variation that connect generations of artists.

At sixteen, Picasso entered the Real Academia de Bellas Artes de San Fernando in Madrid. After a few months, however, he felt he had absorbed what was useful to him from academic training and left. He

OPPOSITE PAGE

Pablo Picasso (1881–1973), *Study of a Torso*, 1895, charcoal and black pencil touches on laid ivory paper; Museu Picasso, Barcelona. All images reproduced in this article © 2011 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

GASULL FOTOGRAFIA



spent his days making copies after works by the Spanish masters in the Prado, drew from live models with an informal group of artists, and filled sketchbooks with observations from his everyday surroundings. His rebellion extended beyond the academy, and he rejected the conventional career path his father had envisioned for him: climbing the ladder to a professorship through juried exhibitions. Returning to Barcelona, Picasso immersed himself in the thriving Catalan fin-de-siècle movement of *Modernisme* and worked briefly as an illustrator and designer of posters. Following his debut in February 1900 in his first solo exhibition held at the

local tavern Els Quatre Gats and his first trip to Paris that autumn, Picasso drew the *Self-Portrait* of 1901-2 (cover). The sheet captures the energy and searching quality of a young artist attempting to establish himself in both modernist circles and in the grand tradition. References to self-portraits by Poussin and Delacroix in the Louvre give a sense of his expanded horizons and of the place he sought to claim in his new milieu. In technique, the black chalk strokes form a force field around the head, recalling portraits by Van Gogh. The combination of references to Old Master and modern art would remain a feature of his drawing.

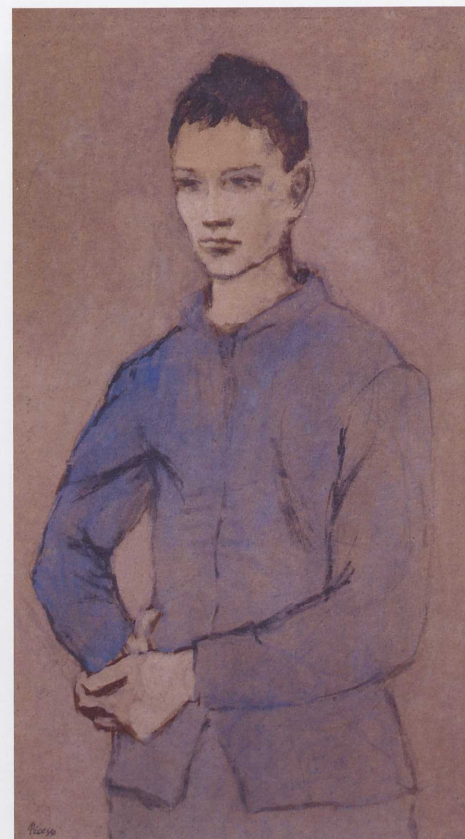
In Paris, where he settled permanently in 1904, Picasso had available to him the Louvre's extraordinary collections of painting and sculpture from antiquity to the mid-nineteenth century, and also an abundance of work by the revolutionary artists of the preceding generation—Cézanne, Degas, Monet, Renoir, and Gauguin—many of whom were still active. More to the point for his development as a draftsman, he also had access to the sweep of Western European drawing from the medieval period to the present. From the mid-nineteenth century onward, Paris was a major center for the display and sale of historic drawings. Paradoxically,

as the emphasis on training in the classical manner diminished with the decline of the academic system and the rise of modern art, Old Master and nineteenth-century drawings were being more widely shown in exhibitions. At the Exposition Universelle of 1900, Roger Marx, a critic and passionate advocate for drawing, helped to organize a temporary exhibition on an unprecedented scale, featuring about 1,400 sheets from public and private sources. A 1900 handbook of the Louvre lists 2,500 works on display on two floors. Original works by Pisanello, Leonardo, Raphael, Michelangelo, Dürer, Correggio, Rembrandt, and Ingres, to name only a few, were accessible to the public in Paris in the early twentieth century in greater quantity than ever before. At the same time, new developments in photographic methods of reproduction were bringing master drawings out of the connoisseur's cabinet and

making them available to a broader public through both luxury editions and more widely mass-produced portfolios.

Picasso's academic training connected him to earlier generations of artists who were formed through the same methods. His discerning eye would quickly pick up ideas from his predecessors wherever he saw them. Although this kind of appropriation is part of the normal process for every artist, the wealth and breadth of direct and indirect references in his work to motifs, manners, and techniques of other artists strongly suggest that Picasso envisioned from the outset a place for himself in the grand tradition of drawing, which he aimed to perpetuate in reinvented form. Drawing was both a deeply serious and a playful pursuit for Picasso, and he took enormous pride in it. Throughout the first decade of the twentieth century, he made use of drawing in the traditional way as preparatory studies leading to multifigure compositions in oil, and as independent works in pastel, watercolor, and gouache, examples of which are included in the show. Driven by his own expressive imperatives and responding to the general zeitgeist, he experimented with a variety of forms of representation.

Some works in the exhibition show him weaving together disparate manners of different eras into a new, complex entity. A case in point is his *Mother and Child and Study of Hands* of 1904 (left), in which he combines the elongated figure type of El Greco with an Ingresque elegance of line. Like generations of artists before him, he flaunts his mastery in this study sheet through the balance he achieves between the dominant



motif and the subsidiary studies of hands. In other drawings he moves in the direction of simplicity, as if motivated by a desire to disencumber himself from the apparatus of classical representation. His large-scale gouache on cardboard depicting a brooding adolescent, *Acrobat in Blue* of 1905 (above), shows his awareness of Cézanne's pared-down portraits. It has affinities as well with the simple and direct manner of early Renaissance artists, such as the Italian and French primitives, whose works were then the subjects of an important publication and a ground-breaking exhibition. While the head of the acrobat is delicately modeled with touches of pink and white, the outlines of the body are pronounced, emphasizing the hybrid nature of this work as a drawn painting. Shortly afterward, in 1906, he explored the blocky forms of ancient Iberian art, examples of which had recently been excavated in Andalusia. His search for more authentic means of expression, untainted by



the academy, led him to the archaic art that was indigenous to his homeland.

In *Yellow Nude* of 1907 (right), a figure study related to his landmark painting *Les Femmes d'Alger* of the same year, Picasso, like his Spanish forebears Jusepe Ribera and Francisco de Goya, found an outlet for his prodigious imagination through radical reworkings of the human body. Here he turns to tribal arts for inspiration. The aggressiveness of the posture, ferocity of the masklike head, vibrant color, and bold brushwork encapsulate in one full-scale study of a single figure Picasso's violent breaking away from the accepted norms of representation. In the final painting, he confronted head-on the concept of mimetic depiction that underlies Western European art from the Renaissance onward; in the study, however, aspects of traditional draftsmanship remain. The figure, seen from below, stands in contrapposto and strikes a pose with hands behind the back, like a live model on a dais. The slashing red and black parallel lines suggest the striations often found on tribal masks and more distantly evoke the hatching lines of traditional techniques of modeling and shading.



RIGHT

Pablo Picasso, *Yellow Nude (Study for Les Femmes d'Alger)*, 1907, watercolor, gouache, and India ink on paper; Gretchen and John Berggruen, San Francisco

OPPOSITE PAGE, TOP

Pablo Picasso, *Acrobat in Blue*, 1905, gouache on cardboard; private collection, courtesy of Richard Gray Gallery

OPPOSITE PAGE, BOTTOM

Pablo Picasso, *Mother and Child and Study of Hands*, 1904, black crayon on paper; Harvard Art Museums, Fogg Museum, Cambridge, Massachusetts, bequest of Meta and Paul J. Sachs

During the years between 1909 and 1914, Picasso worked in a close creative collaboration with Georges Braque. The two artists embarked on a series of exhilarating formal experiments that changed the course of twentieth-century art. Picasso's beautiful 1909 drawing *Still Life with Chocolate Pot* (page 14) partakes of a long tradition by Spanish masters of austere still lifes depicting a few everyday objects painted in earthy

colors against a simple background. This sheet shows Picasso's movement from naturalism toward a more structural language, building on the example of Cézanne's constructive brushstroke and the loosening of linear perspective. Here, the objects rest on a radically upturned tabletop that pushes them forward to the surface of the sheet. Picasso's hatching strokes have become systemized into an interlocking pattern that



ABOVE

Pablo Picasso, *Still Life with Chocolate Pot*, 1909, watercolor (and possibly gouache) on paper; private collection

OPPOSITE PAGE

Pablo Picasso, *The Cup of Coffee*, 1913, *papier collé* with charcoal and white chalk; National Gallery of Art, Washington, D.C., collection of Mr. and Mrs. Paul Mellon

both gives volume to the objects and links them with the empty space surrounding them. He creates tension between the sleek planes and sharp angles into which he translates their curving surfaces and the heightened sense of three-dimensionality, achieved through gleaming highlights (the white of the untouched paper). Such experiments

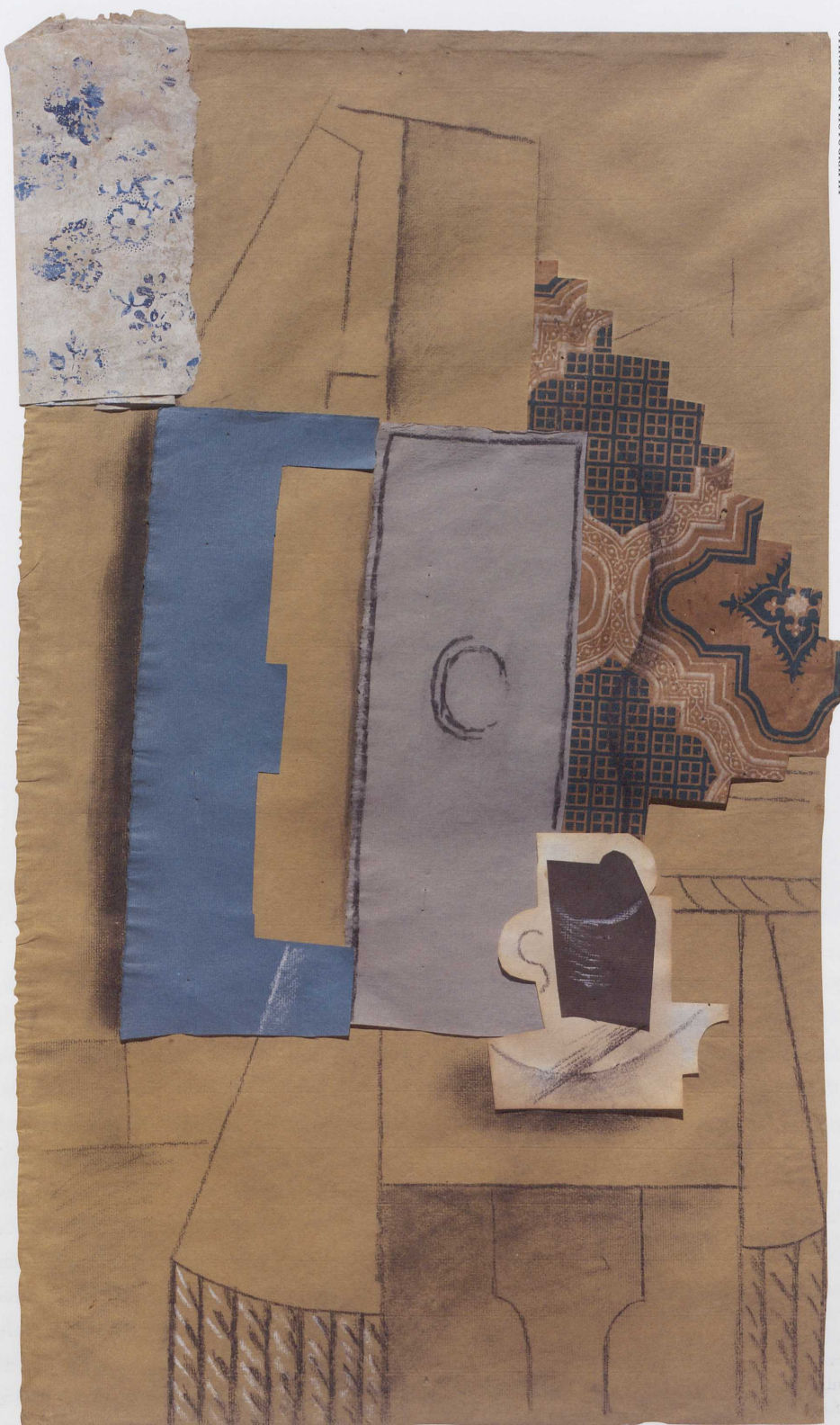
with form and space led to cubism, which we see here in its early stages.

In addition to such standard genres of Western art as still life and landscape, the female nude—the most classical of subjects—continued to be one of Picasso's preoccupations. His exquisite pen and ink drawing *Standing Nude* of 1910 (page 16) confounds the viewer's initial attempt to interpret it. With the aid of the title, we can read a head and neck in the curve and parallel lines at the top, breasts in the semicircles and cylinders, arms akimbo in the angled lines, the buttocks in long ellipses, and a leg in a shaft at the bottom. The subject is not depicted, but referred to through signs inserted into a configuration of straight and curved lines, and semitransparent, open-ended planes. The contours of the body have been disrupted, and the white space of the empty sheet flows through and around it. Volume, banished in the figure, is miraculously re-created on the paper through the hatching lines distributed here and there, which suggest a sense of atmospheric space. The vestiges of classical drawing conventions Picasso mastered as an adolescent remain scattered on the sheet. The medium of pen and ink (beloved particularly by Spanish draftsmen) and the motif of the standing nude are ties with the tradition from which Picasso ostensibly breaks but in fact reinvents and preserves.

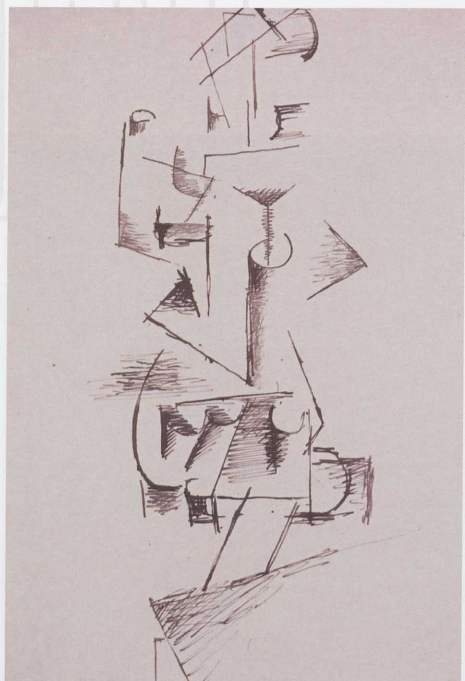
Picasso and Braque moved on to yet more ingenious feats of imagination with their invention of *papier collé*. In his *Cup of Coffee* of 1912 (right), Picasso takes aim at the underlying methods and assumptions of naturalistic representation. This work and several other *papiers collés* form

a climactic endpoint to a suite of works in various media on the time-honored theme of the still life with a musical instrument. Here, a guitar and a cup of coffee rest on a table with a fringed covering in an interior setting (referred to through a scrap of actual wallpaper). The drawing is an exhilarating battleground for dominance between different modes and methods of representation, and between the real and the represented. Hand-drawn parts of the guitar work with and against cutout shapes of paper that stand for other parts of the instrument. Pieces of blank colored paper share space with commercially produced patterned paper. Picasso challenges the viewer to assemble the whole made of disparate parts that collide spatially and conceptually. The *papier collé* defies previously held concepts of what constitutes a drawing and enlarges the field on multiple levels. While bursting boundaries, literally and figuratively, in their intrinsic beauty and grandeur, works such as the *Cup of Coffee* also appear to be homages to the drawing tradition. The blue and gray pieces of pasted paper and the tan ground are all standard colors of fine art paper used as drawing supports by artists for centuries. They lend to this radical work the look of an Old Master sheet, as if Picasso had literally cut up the past—the methods, materials, techniques, and supports of the rich history of drawings—and reassembled it to form a new order that incorporates into itself the history against which it is to be read.

By the onset of World War I, cubism was becoming the lingua franca of the avant-garde, and Picasso chose to distance himself from any semblance of a “school.” He worked



STINEHOUR PHOTOGRAPHY



instead in a variety of manners simultaneously. For example, he made occasional drawings in pencil and graphite in a meticulous style inspired by Ingres, as seen in his *Portrait of Madame Georges Wildenstein* of 1918 (right). Such delicately rendered portraits showcase his graphic skills on a par with Ingres, the *ne plus ultra* of draftsmen. Here he renders the volumes of the heavy upholstered chair and the bulky figure of the subject in pure line, depicting her head and neck in a contrasting sculptural, illusionistic mode. While openly and brazenly imitating Ingres's manner, Picasso introduces disjunctions in his drawing that carry his cubist sensibility back into the realm of naturalism and mark this portrait as distinctly his creation.

ABOVE

Pablo Picasso, *Standing Nude*, 1910, ink on paper;
Dian Woodner Collection

RIGHT

Pablo Picasso, *Portrait of Madame Georges Wildenstein*, 1918, graphite on paper; private collection

OPPOSITE PAGE

Pablo Picasso, *Head of a Woman*, 1921, pastel on paper; Fondation Beyeler, Basel

An invitation from the poet Jean Cocteau to collaborate on a ballet that was to be produced by Serge Diaghilev's Ballets Russes opened new vistas to Picasso through his working relationships with avant-garde musicians and choreographers. The experience also renewed his longstanding love of the commedia dell'arte, which had featured prominently in his art in the early years of the century. Following the premiere of the Ballets Russes's production of *Pulcinella*, for which Picasso made set and curtain designs and one costume design, he created his dazzling gouache *Pierrot and Harlequin* (see detail on back cover) in a flattened cubist manner. Here he continues to play with representational modes, juxtaposing realistically and diagrammatically defined hands. This work demonstrates Picasso's feeling for intense color and his power of design, and differs dramatically from the elegiac treatment of the commedia theme as seen, for example, in his large watercolor *The Death of Harlequin* of 1905, which is also included in the exhibition.

Picasso's work with the ballet took him to Rome in the spring of 1917, his first direct contact with the art of antiquity and the Italian Renaissance and Baroque periods. While there, he traveled to the sites and museums of Florence, Naples, Herculaneum, and Pompeii and renewed his powerful ties to the classical Mediterranean heritage of his homeland. With this experience not long behind him, Picasso returned to a sculptural mode in many of his drawings of the early 1920s. In 1921 he spent the summer in the village of Fontainebleau with Olga Khokhlova, a Russian ballerina he had married in 1918,

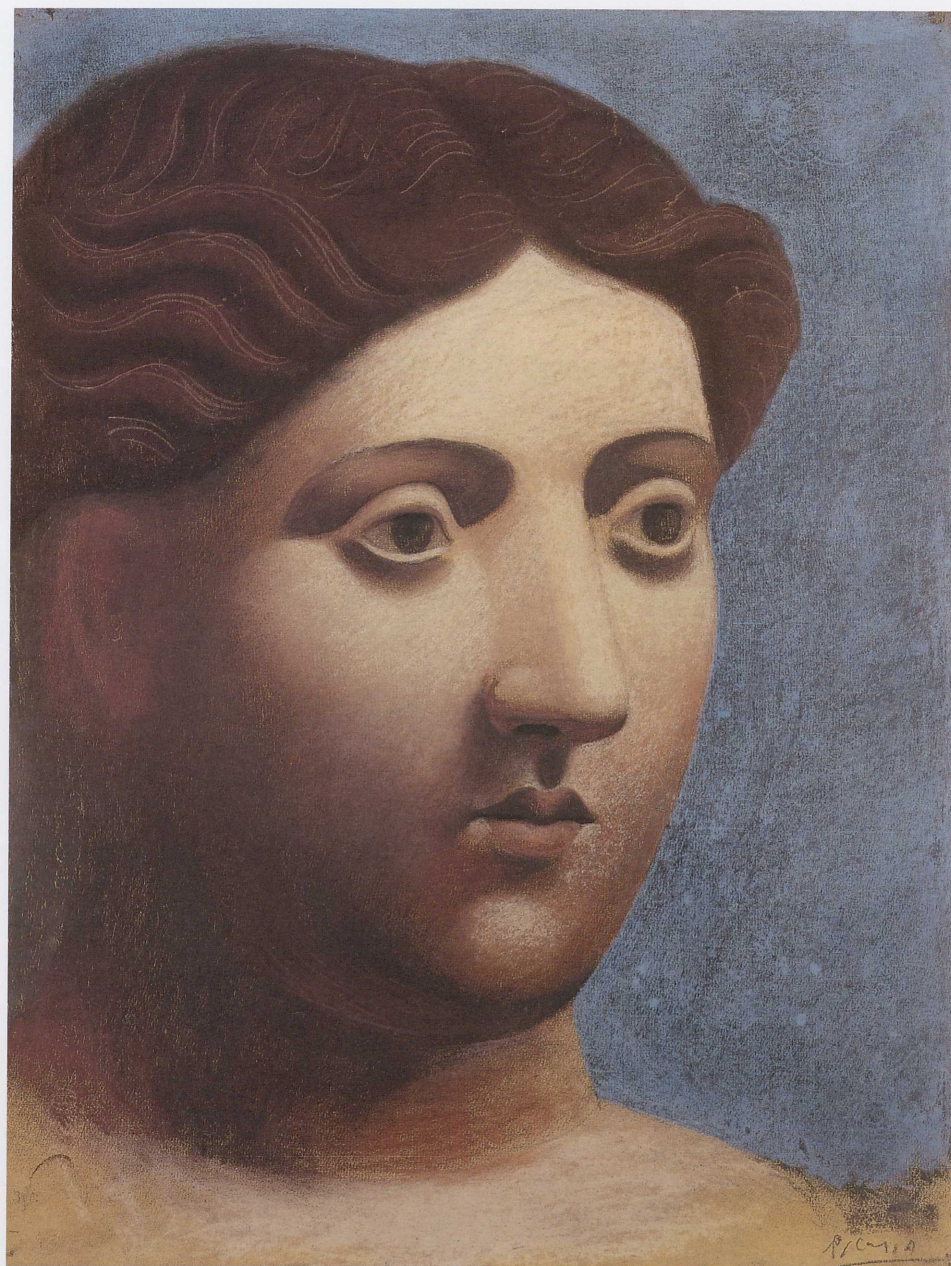
and their newborn son, Paulo. During an exceptionally fruitful period, inspired perhaps by his proximity to the Renaissance château with its frescoes by Italian mannerist artists and gardens with fountains and statuary, he produced a group of works related to his neoclassical masterpiece *Three Women at the Fountain* (now in The Museum of Modern Art, New York). In one of these drawings, *Head of a Woman* (opposite page), the chalky surface and monumentality evoke a generic Greco-Roman head, inflected with the features of his wife. Using colorful pastel sticks, he re-creates the feeling of such heads, with their smooth surfaces, sharp chiseled features, deep-set blank eyes, and the continuous line of the arc of the brow and the straight line of the nose. This sheet recalls the drawings Picasso made from prints and casts after classical sculpture during his first



years at the academy to learn the conventions of classical draftsmanship. Like the most disembodied of his cubist figure drawings, this monumental work is about the artifice of art—particularly of drawing. With equal affinity to both painting and sculpture, this tour-de-force of draftsmanship takes a place in a long line of variations on classical forms and themes with a contemporary twist: the close-up view and cropping of the image are also evocative of photography.

Picasso's legacy as a draftsman is that of an innovator who defied convention and invented new languages of form. Yet his oeuvre is marked by his fundamental attachment to naturalistic representation in an era of abstraction and to the historic tradition of drawing. Just as he embedded references to the world of appearances in often highly abstract form as cues for the viewer, he enlivened his drawings with the modes, techniques, and materials of the ongoing tradition of draftsmanship, selected at will and often disconnected from their original functions. Such cues direct us to read his drawings in the way he conceived them, as part of a great chain of art. Picasso's drawings, on one level, are about drawing—odes and battles of wit. His oeuvre has a breadth and timelessness that remain astonishingly fresh.—Susan Grace Galassi, Senior Curator

The exhibition was organized by Susan Grace Galassi, Senior Curator, The Frick Collection, and Marilyn McCully, an independent scholar and authority on Picasso, in collaboration with Andrew Robison, the Andrew W. Mellon Senior Curator of Prints and Drawings at the



PETER SCHIRRL, BASEL

National Gallery of Art, Washington, D.C. Following its presentation at the Frick, the exhibition will be on view at the National Gallery from January 29 to May 6, 2012.

Major funding for the presentation in New York is provided by Bill and Donna Acquavella, the Stavros Niarchos Foundation, and the late Melvin R. Seiden. Additional support is generously provided by Walter and Vera Eberstadt, Agnes Gund, the Pierre and Tana Matisse Foundation, the Thaw Charitable Trust, Mr. and Mrs. Julio Mario Santo Domingo, and the National Endowment for the Arts. The exhibition is also supported by an indemnity

from the Federal Council on the Arts and the Humanities. The catalogue for the exhibition has been underwritten by the Center for Spain in America and The Christian Humann Foundation.

SPECIAL EXHIBITION TICKETING INFORMATION

Timed tickets will be issued for this special exhibition, and Members are always given priority access. To see our ticketing policy or to reserve tickets, please visit our Web site at www.frick.org. For further information, please call 212.547.0707.

Special Events Bring Donors Together

Spring Party, Director's Circle Dinner, and Summer Soirée



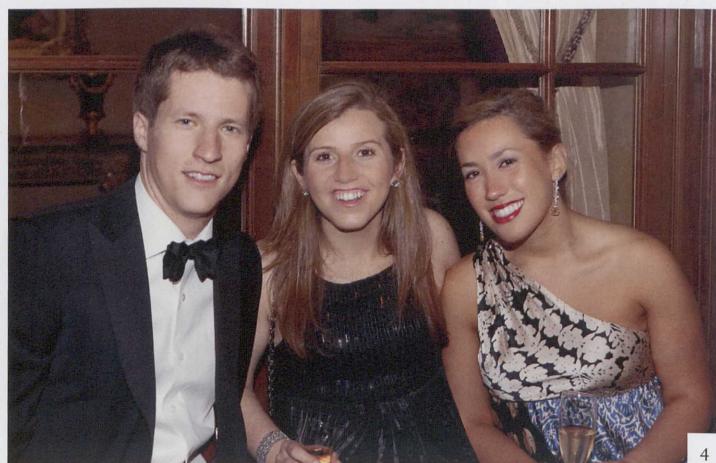
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PHOTOGRAPHS BY CHRISTINE A. BUTLER AND STEPHANIE BADINI

The Frick said thank you to its Fellows with its annual Spring Party, this year held on May 9. Guests enjoyed cocktails and a selection of desserts and took their last look at the critically acclaimed special exhibition *Rembrandt and His School: Masterworks from the Frick and Lugt Collections*.

On June 1, Anne Poulet and members of the Director's Circle visited Storm King Art Center in the Hudson Valley. Despite record-breaking temperatures, the intrepid group explored the five hundred-acre park to view a collection of beautifully sited contemporary

sculpture. Dinner followed at the home of Anne and Constantine Sidamon-Eristoff.

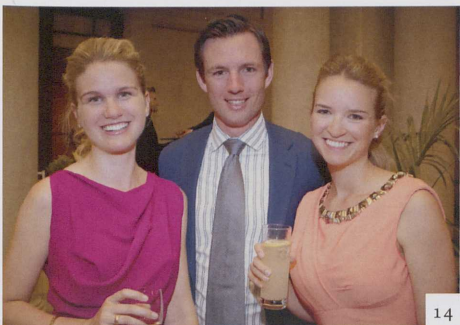
The Frick's Summer Soirée, on July 12, raised more than \$100,000 in support of the museum and library. Four hundred guests attended the popular annual event, which this year was held in the Seventieth Street Garden. The Frick is grateful to Anna de Cordorniu and Raimat Winery for donating wine for the evening.

For information about these events or the upcoming Autumn Dinner on October 17, contact Colleen Tierney at 212.547.0705.

Spring Party 1. Anne Poulet and Colin Bailey 2. Sarah and Henry Johnson and Sofia Blanchard 3. Scott Asher, Lucy Jane Lang, and Cator Sparks 4. John Vrolyk, Marcella E. Dresdale, and Alexandra Brown

Director's Circle Dinner 5. Anne Sidamon-Eristoff, Anne Poulet, and Constantine Sidamon-Eristoff 6. Barbara Robinson and Barbara Reibel 7. Emily Frick and Boker Doyle 8. Stephen Bury, Helen Clay Chace, and Diane Nixon 9. Jay Reibel and Margot Bogert

Summer Soirée 10. Jeffrey Brown, Agnes Turner, and Russell Boggess 11. Anne Poulet, Wolfram Koeppel, and Event Chairman Marina French 12. Event Chairmen Lucy Jane Lang, Lisa Morse, Clare McKeon, Jennifer Wright, Emily Frick, and Laura Pels 13. Alexandra Porter, Deborah Royce, Charles Royce, and Wesley Royce 14. Olivia Thatcher, Christopher Grubb, and Winnie Scheuer 15. The Seventieth Street Garden



FALL CALENDAR

Please visit our Web site at www.frick.org to read descriptions of lectures and seminars, to register, or to see a full listing of upcoming Gallery Talks, Conversations, Courses, and other education programs and events.

Lectures

Unless otherwise noted, lectures are free and no reservations are necessary. Seating is available on a first-come, first-served basis; doors open at 5:45 p.m.

Wednesday, September 21, at 6:00 p.m.

Collecting Art during the Italian Renaissance: Rome, Florence, and Mantua
Stephen K. Scher, art historian

Wednesday, September 28, at 6:00 p.m.

Painting as a Pastime: Winston Churchill, the Statesman as Artist
Sir David Cannadine, Princeton University

Wednesday, October 5, at 6:00 p.m.

Picasso in Fontainebleau
Marilyn McCully, independent scholar and special exhibition co-curator

Wednesday, October 26, at 6:00 p.m.

Porcelain for the Portico: A New Installation at The Frick Collection
Jeffrey Munger, The Metropolitan Museum of Art

Wednesday, November 2, at 6:00 p.m.

Picasso, His Father, and the End of Illusion
Natasha Staller, Amherst College

Wednesday, November 16, at 6:00 p.m.

Picasso as Thief: The Case of Purloined Drawings?
Andrew Robison, National Gallery of Art, Washington, D.C.

Wednesday, December 14, at 6:00 p.m.

Picasso's Contingent Cubism
Jeffrey Weiss, Institute of Fine Arts, New York University

Saturday, January 7, at 2:00 p.m.

Picasso Early and Late
Susan Grace Galassi, The Frick Collection
This lecture is free with museum admission.

Seminars

Seminars are limited to twenty participants. Register online or by calling 212.547.0704. \$100 (\$90 for Members)

Monday, September 26, 6:00 to 7:30 p.m.

Fragonard's Progress of Love at The Frick Collection
Colin B. Bailey, The Frick Collection

Thursday, October 20, 4:00 to 5:30 p.m.

The New Portico Gallery for Decorative Arts and Sculpture
Anne L. Poulet, The Frick Collection

Thursday, November 17, 6:00 to 7:30 p.m.

It's About Time
Joseph Godla and Charlotte Vignon, The Frick Collection

Monday, December 5, 2:00 to 3:30 p.m.

Picasso's Drawing Odyssey
Susan Grace Galassi, The Frick Collection

Thursday, December 8, 6:00 to 7:30 p.m.

Picasso as Draftsman: Reinventing the World
Jack Flam, Graduate Center of the City University of New York

Tuesday, January 10, 6:00 to 7:30 p.m.

The Frick Collection: A Public Gift
Anne Higonnet, Barnard College

Concerts

Please visit our Web site for a complete listing of artists and program information, or to purchase tickets (\$30; \$25 Members). Tickets also are available by telephone at 212.547.0715 and by mail. Children under ten are not admitted.

Sunday, October 2, at 5:00 p.m.

Moscow String Quartet

Sunday, October 30, at 5:00 p.m.

Martin Helmchen, German pianist

Sunday, November 13, at 5:00 p.m.

The Aulos Ensemble, flute, oboe, violin, cello, and harpsichord

Sunday, December 4, at 5:00 p.m.

Renata Pokupić, Croatian mezzo-soprano, in New York recital debut, with **Roger Vignoles**, piano

Sunday, January 15, at 5:00 p.m.

Quiroga String Quartet, Spanish quartet

Sunday, January 29, at 5:00 p.m.

London Handel Players, flute, violin, cello, and harpsichord

Sunday, February 19, at 5:00 p.m.

Adaskin String Trio with **Thomas Gallant**, oboe

Special Concert Event

Tuesday, October 4, at 7:30 p.m.
Tickets, \$50, are available online or by calling 212.547.0696.

Romanticism and Enlightenment: Mendelssohn and Eduard Franck
James Tocco, piano; **Yehuda Hanani**, cello

A reception will follow the performance.



The Frick Collection

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212.288.0700

Collection Hours

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Sundays; closed Mondays and holidays

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Adults, \$18.00; \$15.00 for seniors;
\$10.00 for students; on Sundays from
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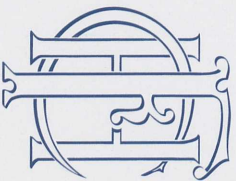
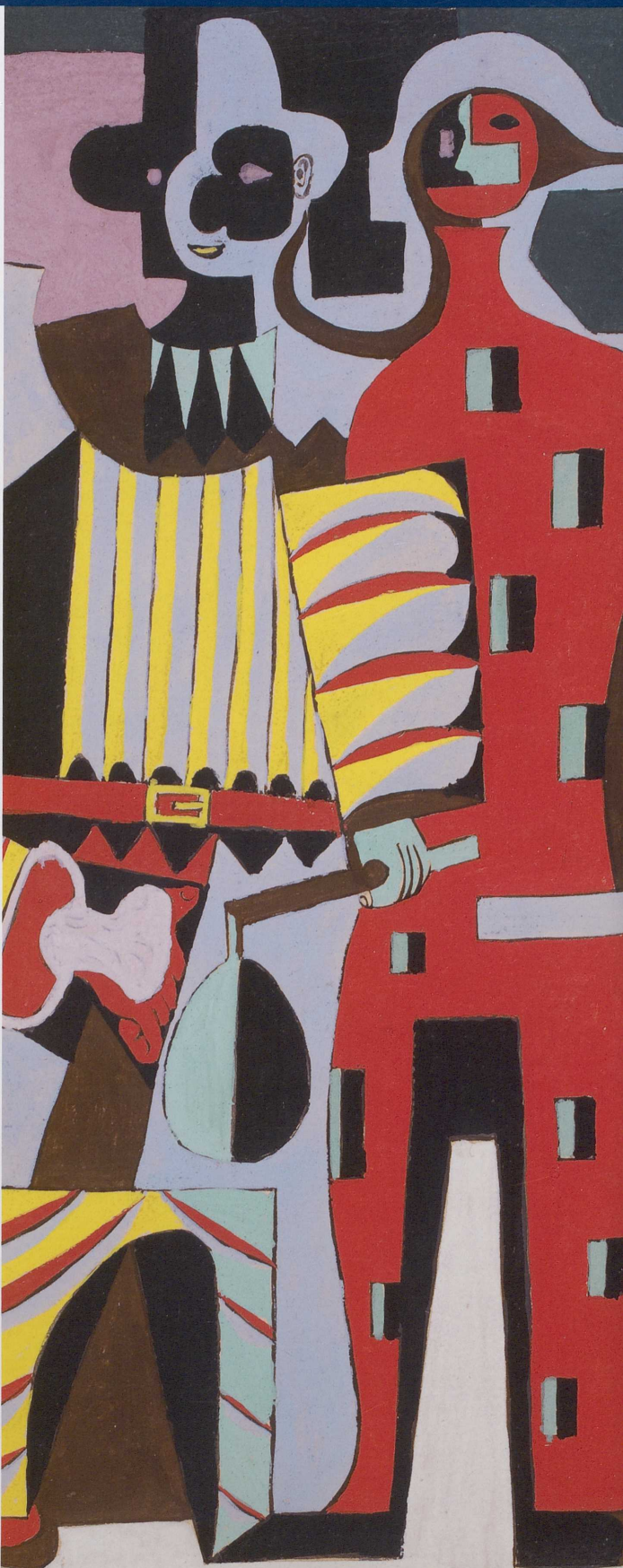
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the month of August. The Library is
open to all researchers free of charge.

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Jean-Auguste-Dominique Ingres (1780–1867),
Comtesse d'Haussonville, 1845, oil on canvas,
The Frick Collection



THE FRICK COLLECTION

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UPCOMING EXHIBITIONS

Picasso's Drawings, 1890–1921: Reinventing Tradition • October 4, 2011, through January 8, 2012
Renoir: Impressionism, Fashion, and Full-Length Painting • February 7 through May 13, 2012

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